for many years afterwards, consisted of a log-mail, and the coals were carried in bulk in the hold—not piled up, as at present, by means of timberings—the collier vessels being of much smaller burthen than at present, and their portholes proportionably low. Round ropes were universal in the north of England—chains never having found the favour which they have enjoyed throughout Scotland, Wales, and other coal districts. Women were employed underground, but not generally, nor in great numbers; but about the pit-heaps and staiths much of the labour was performed by them, both in cleaning the coals, and barrowing them from the depôts or staiths into the keels; their standard price for such work was one penny to three-halfpence per ton.

During this epoch—it being considered that where the coal lay beyond the depth of sixty fathoms it was next to inaccessible—there was great eagerness to monopolise those districts lying within the known powers of winning. The "Grand Allies," consisting of the Ravensworth, Strathmore, and Wortley families, under the advice of their far-seeing agents, leased many of the available tracts of coal; but improvements of the steam-engine and application of cast-iron to the various purposes of mining, produced a new era, paving the way to the opening of those extensive and valuable collieries below Newcastle-bridge, in the Wallsend seam, and the deeper collieries upon the river Wear—whilst the monopolists were saddled with long and costly leases, of which they were not able to rid themselves for many years afterwards. Notwithstanding the limited powers of production then known, so confined was the application of coal to the purposes of life, that the trade could always be overdone, and the sale constantly demanded a similar artificial restriction to that which now prevails—for, even early in the seventeenth century, when not more than a dozen collieries supplied the Newcastle trade, the owners were obliged to buy each other out of the market, or use other expedients for curtailing the over supply. The winters were then much longer and more severe than now-a-days—so that, for the period of six or eight weeks, about Christmas, every branch of the trade pits, keels, and ships all settled at rest—the people at the respective markets being obliged to lay in beforehand suitable stocks of coals whereupon to work during the winter months.

Previous to the year 1765, the art of ventilation had not progressed further than to produce a good current along the flank of the working places, leaving the internal parts of the waste in a state of stagnation, which often produced explosions. This mode of airing continued to be practised in the collieries of the river Wear long after the coursing system was adopted upon Tyne, being maintained at a much less expense—the additional charge being thought unnecessary. Mr. Spedding has been said to be the inventor of the coursing system, but according to a record in my possession, it was first put in practice at Walker Colliery, by Valentine Carter and W. Morris, who had been sent for from the river Wear after an explosion. They ventilated all the wastes by coursing the air alternately up and down a pair of boards; and the system was constantly pursued afterwards in the Tyne Collieries.

OF BEAUTY OF OUTLINE IN BUILDINGS.

Of the Inferiority of the Moderns, compared in this respect with the Ancient Masters; and of the Inutility of Decoration, without Goodness of Outline.

That for which the ancient masters are so eminently superior to the modern architects, is elegance of outline; almost every one of the old buildings, however exceptionable in point of details, has a grand, a neat, and a picturesque outline. The Gothic steeples of all countries, the dome of Saint Paul's, and the bell-towers of Wren, and numerous other old buildings, both in England and abroad, whether viewed from afar or near, all have almost universally an imposing and agreeable appearance; their considerate architects seem at once to have designed the elegant outward shell of the building so as to contain amply all the internal requisites, without unsightly additions; or, if from any necessity enlargement of the pile afterwards became necessary, the picturesque massing and grouping together of the buildings were never lost sight of.

But what is the mode now pursued? In most instances very different. A debased exterior copy of some old building is made on a small scale, in base materials; this pretended economical crust, in nine cases out of ten, is discovered eventually to be neither high enough, long enough, nor broad enough, to contain properly all the accommodations and internal details of the building: hence are added the external incumbrances of lantern-lights, ugly dormers, chimneys, and other deforming excrescences, for which modern buildings are so celebrated.

Nature always contrives to place every necessary apparatus within the compass of the general outline, but most modern buildings exhibit the same contrivance as birds would if their giblets, being omitted within, were afterwards skewered upon their backs.

If a building at a distance appear ugly, it is in vain that it have delicate enrichments, and that it be composed of rich materials; it cannot please either the vulgar or the tasteful, nor can the scientific give it commendation.

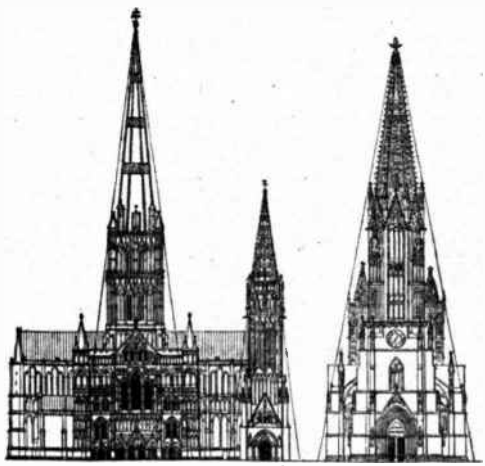
The qualities of form and outline stand apart from all the petty quarrels about orders and styles, by which unskilful professors have pestered and lowered a once noble art.

The most picturesque edifices of all countries have a wonderful similarity in their outline. The most perfect architectural composition is that which forms one immense pyramid of decoration consisting of many minor subservient pyramidal masses:—such are the celebrated Indo-moslem Tombs of Akbar at Secundra, Shere Shah at Sasseram, Humaioon at Delhi, and the Táj Mahal at Agra: such are St. Paul's Cathedral, the steeples of St. Mary-le-bow, St. Bride's, and those of all the others of Wren's churches.

Scale [illegible] Feet.

Bow Steeple. *St. Paul's Façade.* *St. Bride's Steeple.*

The same principle is to be found governing all Gothic steeples.



Salisbury Cathedral Façade. *Façade of the Cathedral of Freiburg, in the [illegible]*

St. Peter's, Caen.

For a comprehensive guide on OCR and PDF Compression go to [illegible]